

When a perceptive reader reads through the light of *dhavni*, s/he cannot deny the fact that it has a systematized structure of *dhavni*, *rasa* and *alankara* in his mind while composing these poems.

Hence, the theory of *dhavni* has its everlasting significance forever. Anandvardhna while framing the theory not only considered the requirement of not only his time but also for the coming periods so that it does not lose its significance with the end of bhakti movement. Dhavnisiddhanta was further read by many scholars like Abhinavgupta, Mammata, Jaganatha and Vishawnatha. However, all of them followed Anandvardhna's concept, they did not make a change in the theory but they refined it in simpler terms. In other words we can say that we have a theory which can explain the true essence of the poetry all because of Anandvardhna.

Coleridge is always known for using archaic symbols, indirect meaning, hypnotized tone etc. which makes him interesting among his readers. Coleridge in his poem acts like a player who gives puzzles in his poetry to exercise the minds of his readers. The perceptive reader who is able to solve his verbal puzzles will enjoy the true essence of his poetry

Here, the *Dhavni-siddhanta* is a perfect tool which can hammer the outer shell of conventional meaning and to bring out the *vyangyārtha* of his poems. One cannot make out what Coleridge wants to say through his poems without *dhavni-siddhanta*.

Hence, concluding from all these ideas we can categorize this research under comparative literature where the two opposite ends Coleridge and Anandvardhna are on similar way of extracting poetic meaning from the art of poetry. Moreover the two distinct worlds i.e. east and west, meet here without any contradictions.

DHAVNI IN WESTERN SPECULATIONS

*Dhavni* theory had won its dominations in the west also. *Dhavni* theory was read and accepted by the westerners also. I. Miller defines it in his *Psychology of Thinking* and considers the suggestive meaning as dominant meaning. Gerald Manley Hopkins's theory of Inscap- Instress also bears similarity with the *Dhavni-siddhanta*. However the theory of sprung rhythm is not so systematically defined. Hopkins tried to define unified complex of characteristics which constitutes the outward reflections of the inner nature of a 'thing', its individual essence, Anadvardhna also did the same thing as he called the *vyangyartha* as the soul of poetry.

This has similarity with the theory of suggestion. *Dhavni* theory just act like a pendulum which keeps on moving to and fro between poet and the reader both. The theory of William Empson Seven Types of Ambiguity has also the resemblance with the *dhavni* theory.

In brief the whole of my work focuses on one central locus that is applicability of *dhavni* theory with in the poetry of both east and west irrespective of time, cultural conditions and geographical boundaries.